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THE UNIVERSITY OF ALBERTA  
MVA FINAL VISUAL PRESENTATION

by

FREDERICK CHARLES BROWN

A THESIS


SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH  
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF VISUAL ARTS

IN

PRINTMAKING  
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

SPRING 1993



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THE UNIVERSITY OF ALBERTA  
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend  
to the Faculty of Graduate Studies and Research, for acceptance, a  
thesis entitled:

FINAL VISUAL PRESENTATION

submitted by FREDERICK CHARLES BROWN  
in partial fulfilment of the requirements for the degree of Master of  
Visual Arts.



The University of Alberta

RELEASE FORM

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TITLE OF THESIS FINAL VISUAL PRESENTATION

DEGREE FOR WHICH THESIS WAS GRANTED MASTER OF VISUAL ARTS

YEAR THIS DEGREE WAS GRANTED 1993

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DEPARTMENT OF ART AND DESIGN

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I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Visual Arts Thesis Collection:

<u>TITLE</u>	<u>DATE</u>	<u>MEDIUM</u>	<u>SIZE</u>
<u>University Collections</u>			
"Welcome to the Cult"	1993	Woodcut	48" x 96" (3 panels)
<u>Departmental Collection</u>			
"Evolution"	1993	Woodcut	89" x 126" (3 panels)





## ARTIST'S STATEMENT

For me, art does not have to conform to any specific school of thought. There may be influences of historical movements such as expressionism, cubism or abstract expressionism apparent in the work, but this is not the main focus. It is more important to create images that are intriguing, exhilarating, humorous, poignant and, subsequently, relate to who we are.

The process of creating these woodblock prints is interrelated to the meaning of the work. There are two ways of beginning: painting from created clay objects and found objects; and painting in an 'automatic' manner. Working without a specific preconceived idea or message allows my subconscious and intuition the freedom to experiment. When I select things to paint from or to use as a basis for my clay objects, I choose things from everyday life such as: apples, vegetables, steel forms, trees, leaves, my hands, angles in architecture, and the human body. This creates a familiarity in the painting. When I paint these objects I attempt to invest them with vitality, energy and life force. It is a way of celebrating nature and the importance of everyday life.

When I paint in an automatic manner it is an internal investigation. Involved in this is the 'struggle' between chaos and order - chaos being our animal instinct, our aggression, a wild freedom and order being our humanism, thoughtfulness, control. What I am attempting to find is the delicate and precarious balance between our instinct and our reason to demonstrate, in a metaphoric way, that the two can and should enhance each other.

The print, the final medium, is considered throughout the process. The reason I have chosen to make woodblock prints is because I love their inherent qualities: the beauty of the printed mark, the colours of the inks, the aggressive feel, and most of all, the act of cutting the board. The act of cutting is at once an athletic event and a spiritual experience because of the level of intense concentration required. There is a back and forth dialogue between myself and the board, whereby sometimes I control how the board is cut and sometimes I let the board, to a greater extent, dictate the marks. I hope the energy and intent involved in painting, cutting, and printing will be communicated by the final print!

Fred Brown



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